

Viennese Bass Method

Lesson 15. Classical Music Arrangements

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The prospect of exploring the classical music arrangements for Viennese tuning is indeed very attractive, considering that such arrangements would sound "in style" by default. The question is only how many pieces and of what type could be arranged given the unique features of the Viennese tuning? As will be shown, the list is rather long and consists of some of the finest classical pieces ever written. This lesson can also be considered an answer to the old question of "what other pieces would we have today if the period bassist were a little more active to commission music from the best period masters? ".

If one assumes a level of virtuosity associated with the later Sperger's works, than a number of works by the best composers such as Mozart, Haydn and Beethoven could easily be played. The period style, harmonic progressions and figurations are in many instances well transferable to the Viennese tuning technique - sometimes with minor alterations and sometimes without any! Moreover, the register of the original instrument has not proven to be an issue either, as some of the period's most advanced violin and clarinet pieces can also be successfully emulated by Viennese technique.

The biggest surprise however was the horn literature, as by some unusual stroke of luck it appears that all period Mozart and Haydn horn concerti can be performed in the original pitch on Viennese bass completely unaltered too! The most fascinating element of these horn arrangements is that the sequence of natural harmonics on horn actually perfectly overlaps the sequence of high register harmonics on the Viennese bass. Thus no transposition is needed at all, as one only needs to tune to the adequate D or E flat setup in order to match the original D and E flat horn concerti keys.

Thus with this approach, the Viennese bass can easily prove itself far more successful in bringing the substantial classical literature to the solo podium than the regular bass was ever able. In the following pages you will see that by present count the Viennese bass can claim five additional concertos by Mozart and three by Haydn. Moreover, all this is just the beginning of the exploration process that is destined to reveal many other valuable pieces in the future.

Exercise 120. Beethoven, Sonata for Violoncello, op. 17, 1st Movement, **Allegro Moderato**

The musical score for Exercise 120 is presented in three staves. The first staff contains a sequence of notes with fingerings (1, 2, 3, 4) and bowing marks (I, II, III). The second staff starts with an 8va marking and shows a sequence of notes with fingerings (1, 2, 3, 1, 1, 2, 2, 3, 2, 1) and bowing marks (III, III, II, I, I). The third staff starts with an (8va) marking and shows a sequence of notes with fingerings (1, 1, 1, 3, 1, 1, 2, 3, 1, 3, 2) and bowing marks (I, I).

(8^{va})-----

Loco

I I I II

I III I I III IV III II III II

II II III II I II I II I II I II I II I II I II

I II I II III IV III IV

Exercise 121. Beethoven, Sonata for Violoncello, op. 17, 3rd Movement, **Rondo**

(8^{va})-----

I III I

I II III I I II III

I I III I

I II I II I

Exercise 122. Beethoven, Sonata for Violin, op. 24, 1st Movement, **Allegro**

The image displays a page of a violin exercise sheet, Exercise 122, from Beethoven's Sonata for Violin, op. 24, 1st Movement, in the Allegro tempo. The page is numbered 84 in the top left corner. The exercise is written for the violin in treble clef, with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music, each with a dashed line above it labeled *8va* (octave). The notation includes various rhythmic patterns, slurs, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. Bowings are indicated by 'I' and 'II' below the notes, often with horizontal lines connecting them. The exercise is divided into several sections, with some sections starting with a repeat sign. The final section ends with a fermata over a whole note.

Exercise 123. Beethoven, Sonata for Violin, op. 24, 3rd Movement, **Scherzo**

8va-

II I

(8va)

I II

(8va)

II I

Exercise 124. Beethoven, Sonata for Violin, op. 24, 4th Movement, **Rondo**

8va-

I II I II I

(8va)

I II I

(8va)

I II I II III II I II

(8va)

II III II I

86 Exercise 125. Boccherini, Menuet from 4th Quintet

8va-

I ——— III II I ——— II ——— I ———

(8va)

I ——— II ——— I ——— II ——— I ——— II I ———

Loco

I ———

8va-

I ——— III II I ——— II ——— I ———

(8va)

I ——— II ——— I ——— II ——— II ——— I ——— II III

Exercise 126. Haydn, Serenade (Quartet no.17)

8va-

II I ——— II III I II II III ——— II ——— I ——— II ——— I ———

(8va)

I II I ——— II ——— I ——— I ——— II I ——— II I ———

(8va)

II I ——— II ——— I ——— II I ——— II I ———

The following Horn concerti are arranged in the period Viennese notation to match the original horn pitch - whether in clefs of D (D setup) or E flat (Eb setup). They could be performed from the existing horn piano reductions and even with the orchestra. No transposition is needed.

However due to relatively high register setup, the same concerti could be performed an octave lower in a more traditional solo bass register (disregard Ottava signs). There is also an option to transpose them down to A major, which would provide a bit more convenient register down a fourth from the original.

Exercise 127. Haydn, Concerto for Horn Hob. VIIId:3, 1st Movement - **Allegro**

Exercise 128. Haydn, Concerto for Horn Hob. VIIId:4, 1st Movement - **Allegro moderato**

Exercise 129. Mozart, Concerto for Horn No.1, K. 412, 1st Movement - **Allegro**

8^{va}-----

III II I II III I II III II

(8^{va})-----

I II III I

Exercise 130. Mozart, Concerto for Horn No.2, K. 417, 1st Movement - **Allegro maestoso**

8^{va}-----

I II I III I

(8^{va})-----

I II I

(8^{va})-----

III II III I III I

(8^{va})-----

I I I

(8^{va})-----

I II III II I

8^{va}-----

III II III I II III III II I I

(8^{va})-----

I

(8^{va})-----

III II III II III II III II I II III II

(8^{va})-----

III II III I I

(8^{va})-----

I

Exercise 132. Mozart, Concerto for Horn No.4, K. 495, 1st Movement - **Allegro moderato**

8^{va}-----

III II I

(8^{va})-----

I

(8^{va})-----

I II I III

90 Exercise 133. Haydn, Concerto for Violoncello Hob. VIIb:1, 1st Mov. - **Allegro moderato**

This is how the famous Haydn's C major Violoncello concerto could have looked if Esterhazy's bassist asked Haydn to make the arrangement for solo bass. The piece is transposed down a 7th to common bass register and due to the triadic nature of Viennese tuning the majority of arpeggios and double stops are preserved. The technical difficulty in this arrangement is probably less than of Vanhal concerto and equivalent with Dittersdorf concerti.

The musical score is presented in eight staves, each containing a line of music with various technical markings. Fingerings are indicated by numbers 1-4 above notes. Bowings are shown with slanted lines above notes. Fingering diagrams are placed below the staves, showing the positions of the first three fingers on the strings. The diagrams are as follows:

- Staff 1: I II III, I, II II III, III I II III, IV II III, I II III
- Staff 2: I II III, I, I II III, I II III
- Staff 3: I, II, III, II, I
- Staff 4: I, II, I, III, II, I
- Staff 5: I, III, II, I, III, II, I, III, II, I
- Staff 6: I, II, I, II, I
- Staff 7: I, II, I, II, I
- Staff 8: I, II, I, II, I

Exercise 136. Haydn, Concerto for Violoncello Hob. VIIb:1, 2nd Movement - Adagio

8^{va}-----

I _____ II I _____ II _____

(8^{va})-----

II I _____ II _____ I _____

(8^{va})-----

I _____ II I _____ II _____

(8^{va})-----

I _____ II I II I II _____ I _____

(8^{va})-----

I _____ II _____ I _____ I _____

(8^{va})-----

I _____ I _____ II _____

(8^{va})-----

I _____

8^{va}-----

III II I III II III

(8^{va})-----

III I I III II III II I III

(8^{va})-----

III II I III II I

(8^{va})-----

I III II I

Loco

III II III I II I

(8^{va})-----

I II I II I

(8^{va})-----

I II I II I

(8^{va})-----

I II III

(8^{va})

I II I I I II I

Exercise 140. Mozart, Concerto for Clarinet, K 622., 3rd Movement - **Allegro**

8^{va}

II I II I II I I

(8^{va})

I II I II I

8^{va}

III II I II I I

(8^{va}) *Loco* 8^{va}

I II I II III II I

(8^{va})

I

(8^{va})

I I II I II I